Contents of Reels

All manuscripts carry the shelf-mark reference MSS.Mus.Sch. apart from MS.Mus.c.39 (reel 19), MS.North e.37 (reel 7) and Mus.184.c.8 (reel 19). Generally the manuscripts have been filmed in the order of shelf-mark. The complete listing below indicates when any manuscript has been filmed in a different order.

REEL ONE

Introduction by Margaret Crum.
Index of Composers and their Works.
Catalogue of Manuscripts compiled by Margaret Crum.

B.2.	William Lawes.
B.3.	William Lawes.
D.229.	William Lawes.
D.238-40.	William Lawes.

REEL TWO

C.44.	Loose papers collected by Edward Lowe, 1661-82.
C.53.	Christopher Gibbons.
C.54-8.	Christopher Simpson, 'Months and Seasons'.
C.59-60.	Fancies and divisions for two bass viols.
C.61.	Divisions etc.

REEL THREE

C.64-9.	Fantazias and In Nomines.

REEL FOUR

C.71.	Divisions.
C.72-3.	Stage music.
C.77.	Christopher Simpson and John Jenkins.
C.78.	Benjamin Hely.
D.251.	Benjamin Hely.
E.428.	Benjamin Hely.
C.79.	'Italian Sonatas'.

REEL FIVE

C.81-8.	Music from the North family, Kirtling.

REEL SIX

C.89-91.	Music from the North family, Kirtling.
C.98-100.	Music from the North family, Kirtling.

REEL SEVEN

C.101.	Music from the North family, Kirtling.
E.406-9.	Music from the North family, Kirtling.
MS.North e.37.	Music from the North family, Kirtling.
C.92.	Coperario.
C.95.	Instrumental pieces and songs.
C.102.	Christopher Gibbons and Thomas Baltazar.

REEL EIGHT

D.205-11.	John Hingeston.

REEL NINE

E.382.	John Hingeston.
D.212-16.	Early In Nomines.
D.229.	See Reel One.
D.231.	Christopher Gibbons.

REEL TEN

D.233-6.	Airs, etc.
D.238-40.	See Reel One.
D.241-4.	Benjamin Rogers and John Jenkins.

REEL ELEVEN

D.245-7.	Part books copied by John Merro.
D.251.	See Reel Four.
D.261.	John Jenkins.

REEL TWELVE

E.382.	See Reel Nine.
E.406-9.	See Reel Seven.
E.410-14.	Richard Rhodes's part books.
E.415-18.	Pavans, etc. Incomplete part books, 1641-2.
E.428.	See Reel Four.
E.429.	Sylvanus Taylor.

REEL THIRTEEN

E.430.	Christopher Simpson.
E.431-3.	'Old consort books', 1657 (?).

REEL FOURTEEN

E.434-6.	'Old consort books', 1657 (?).

REEL FIFTEEN

E.437-42.	Fantazias.

REEL SIXTEEN

E.433-6.	'New Consort Books', 1677.
F.570.	'New Consort Books', 1677.

REEL SEVENTEEN

E.447-9.	H.G.'s part books.
E.451.	Lowe's book, 1637-82.

REEL EIGHTEEN

F.564-7.	John Jenkins.
F.568-9.	Two, from a set of five, part books. Airs and fantazias.
F.570.	See Reel Sixteen.

REEL NINETEEN

F.573-4.	String music, Philip Hacquart etc.
G.612.	Valentine Oldis.
MS.Mus.c.39.	Divisions for bass viol.
MS. North e.37.	See Reel Seven.
Printed book Mus.184.c.8.	MS. divisions added to The Division Violist, 1659.

REEL NINETEEN

THE MANUSCRIPTS FILMED ON THIS REEL ARE:-

F.573-4.	String music, Philip Hacquart etc.
G.612.	Valentine Oldis.
MS.Mus.c.39.	Divisions for bass viol.
Printed book Mus.184.c.8.	MS. divisions added to The Division Violist, 1659.

F.573

MS.Mus.Sch.F.573

Notebook, probably of Dutch origin, in which three hands collected airs by Dutch and English composers for stringed instruments: in some cases a second part is lacking. The first hand wrote treble airs on fol.IV, and violin music on fols. XIV^{v}-7^{v}; this hand numbered fols.1-81. A second hand wrote a treble suite on fols.V-VI and one part of an allemande by Stefken for two Viole da Gamba on fol.XIII. The rest of the music was copied by the third hand. Ascriptions are rare but in some cases probably apply to a suite of pieces as well as to the one by which they stand. Ascribed or named music is as follows:

1.		Treble suite in G mi. and B♭ copied by the second hand. The 5 movements include 'Allemand Ambsterdamb' and 'Den Haeg'. Fols.V-VI.
2.		Suites for bass viol, allemand, courant, saraband and gigue, by Philip Hacquart. 2 in D mi., 1 in D ma.. Fols.VIII^{v}-XII^{v}.
3.		'Stefken a 2 Viole di gamba', Allemande in D mi.. One part only, in the second hand. Fol.XIII.
4 - 5.		Copied by the first hand (cf. fol.IV).
	4.	Aria in D mi. 'a 2 Viol' with bass. All parts. Fols.XIV^{v}-1.
	5.	Pieces numbered 1-23. One part only: 1-7, 'a.2. Violin. I.O.R'.; 8, Sarabande, treble; 9-22, bass of airs (18: Sonata. Violino solo); 23, exercises. Fols.1^{v}-7^{v}.
6 - 12.		19 treble pieces.
	6.	Preludium. Thomas Balthazar. Fol.8.
	7-8.	Steefkens. Allemande (suite in D mi.(?)) with Variation by Phil. Hacquart on preceding Courant. Fols.11^{v}-12^{v}.
	9.	Allemande and Courante. J. Jenckens. Fol.13.
	10.	Allemande (suite in D mi.(?)). Dr. Colman. Fols.14-15.
	11.	Allemande. Pinelle. Fol.15^{v}.
	12.	Courante. Ph. Hacquart. Fols.15^{v}-16.
13.		C.Simpson, divisions, one of two parts. V. da G. Soc. 25. Fols.16^{v}-17.
14 - 26.		36 treble pieces.
	14.	Allemande. J. Jenkins. Fol.18^{v}.
	15.	Allemande (suite in D(?)). Stefkens. Fols.18^{v}-20^{v}.

F.573.2

MS.Mus.Sch.F.573

16. Allemande (and Courante(?) in E mi.). J. Jenckens. Fol.21^{v}.

17. Preludium. C. Herwick. Fol.22^{v}.

18. Allemande. Jenkens. Fol.23.

19. Allemande (suite in B♭ (?)). J. Jenckens. Fols. 24-5^{v}.

20. Allemande. Jenkins. Fol.26.

21. Almande (suite in G mi.(?)). Colman. Fols.26^{v}-7.

22. Allemande. Colman. Fol.27^{v}.

23. Allemande. D. Colman. Fol.28^{v}.

24. Courante. Jenkins. Fol.29.

25. Allmande. Youngh. Fol.30^{v}.

26. Allemand (Suite in A mi.(?)). Ph. Hacquart. Fols. 32^{v}-5.

27 - 47. Music for two basses, one part only. A partially numbered sequence in D ma. and D mi., 1-2, 3-4. 5-6. 8-21. 27 a 2, Wilh.Joungh. Fols.59^{v}-60.

48 - 54. Music in various keys for bass, numbered 1-7.

48. 1. Aria a 2. Fol.69.

54. 7. Walfardt. Fol.72.

Oblong 4°, originally 8 quires of 12 within end papers. Now XIV - 82 leaves (fols.36-58, 75 - end blank). Ruling: 6 5-lined staves to a page, no marginal ruling. Vellum binding. Music School A.3. 27. Hake CXLVIII.

F.574

MS.Mus.Sch.F.574

Companion volume to F.573, mainly copied by the third hand, and containing two of the same pieces by P. Hacquart. 'Lartigue' dedicated two minuets to Mme. Joanna Hacquart on the last leaf. All for bass viol. Ascribed music is as follows :-

1. Preludium in D. C.S. p.6.
2. Philip Hacquart, Allemande, etc., in D. Also in MS.Mus.Sch.F.573, fol.XII. pp.7-9.
3. Suitte de Mons. Otteman, in F. pp.16-19.
4. Philip Hacquart, Allemande, etc. in D mi. Also in MS.Mus.Sch. F.573, fol.VIII. pp.20-3.
5. 2 Preludes, Allemande and Courant in D mi., Sarabande in A mi., by J.S. Copied by a different hand. pp.26-9.
6. 2 'Menuets, dedié a mademoiselle Joanna hacquart. Lartigue'. p.76.

The other contents are unascribed airs and fantasias.

Oblong 4^{o}, one quire incomplete at both ends. Watermark resembles Heawood 3144. Ruling: 6 5-lined staves to a page, no marginal ruling. Vellum binding, '2E S I (?)' formerly on spine (see inside front cover). Music School A.3. 28. Hake CXLIX.

G.612 a-d

MS.Mus.Sch.G.612a-d

Four pocket part-books in a leather case, given to E. Lowe by the composer of the original contents, Valentine Oldis, '24 March 1659 at the Legg in Kings-street Westminster'. i, first treble; ii, second treble; iii, base viole; iv, through base.

1 - 12. Airs in three parts by Oldis, 8 in F, 4 in B♭, wrongly numbered by the copyist. i-iv, fols.2^{v}-8^{v}.

13. Saraband in B♭, copied by a different hand. i-iv, fol.9.

14 - 16. Four 3-part airs by Oldys in D mi., copied by the same hand as 1-12. i, iii, iv, fols.11^{v}-13^{v}; ii, fols.10^{v}-12^{v}.

17. Suite in D ma (Paulin, Ayre, Rant, Corant, Saraband, Country Dance, Hornpipe), copied by a third hand. i, iii, iv, fols.14^{v}-18; iii, fols.13^{v}-17.

18. Oldis, '6 new ayres a la mode, made in the yeare 1674'. 4 parts. In E. Lowe's hand, copied from MS.Mus.Sch.C.44,12. i, iii, iv, fols.18^{v}-20.

Volumes reversed.

19. 6 Airs in F for four parts (3 trebles and bass) by Oldis copied by the first hand. i, iii, fols.25-22^{v} rev.; ii, fols.24-21^{v} rev.; iv, fols.23-20^{v} rev.

20. Bass of 8 airs in B♭ copied by a fifth hand. iii, fols. 22-20^{v} rev.

Oblong 8°, formed by the division of folio bifolia on 3 horizontal lines. 26, 25, 25 and 23 leaves, formerly each of 6 quires of 4 within end-papers. Watermark: Fleur-de-Lys, somewhat resembling Heawood 1785. Ruling: 4 5-lined staves, black marginal ruling. Bound in vellum with blind fillets. Lowe wrote the names of the parts. In 1682 catalogue (no.21). Music School B.3. 12. Hake CLXII.

c.39

MS.Mus.c.39

37 'Divisions for the Viol 1679', with other music on fols.12^{v} (an exercise), 25^{v} (graces), 23, 25, 49^{v} and 60^{v} ('Almand', in a different hand, and (?) preludes). The composers named are David Nercome or Norcome, Polwhele, Steffkins, Christopher Simpson, and John Withy. An index, by key, was attempted on fol.ii^{v}. Later pen trials are on fols.4^{v}-6.

Norcome's divisions are on fols.9^{v}, 24-5, 29^{v}-30, 48-9, 57^{v}-9, 59-60.
Polwhele's are on fols.11^{v}-12 and 23^{v}, 16-17^{v}, 53^{v}-5.
Steffkins is on fols.17^{v}-19^{v}.
Christopher Simpson's are on fols.22, 35^{v}-8, 42^{v}-3, 43^{v}-5^{v}, 45^{v}-7^{v}, 55, 56^{v}-7^{v}. Four sets (starting fols.22, 42^{v}, 43^{v} and 45^{v}) are pr. in the Division Violist, 1659, pp.37, 55, 58, 60.
J.W.'s is on fols.32^{v}-3.

60 leaves in the original stiff paper cover. Upright folio.

184.c.8

Mus.184.c.8

A copy of Christopher Simpson's The Division-Violist, 1659, bought by John Covel of Corpus Christi College, Cambridge, in 1660. To it were added 48 leaves of ruled paper on which were copied divisions. Works by John Jenkins were added in his own hand at the end (reversed) of the volume.

1 - 10. In one careful hand.

1-3. Divisions by Roger Lestrange. pp.68-80.

4. Anonymous divisions, followed by divisions by D.W. on the same theme. pp.81-6.

5-6. 2 Anonymous sets of divisions. pp.87-91.

7-9. Jenkins, V. da G. Soc. 7,8,9. pp.93-108.

10. Anonymous divisions, pp.109-114.

11. Roger Lestrange. pp.116-7.

Volume reversed:

12. J. Jenkins, Preludium etc., V. da G. Soc. 10, and divisions, V. da G. Soc. 3, in his own hand with some fingering. pp.160-156 rev.

13. Six Sonatas for 2 Violins...by Mr. Christian Schickard being his first (x crossed out) opera. Violin parts copied consecutively. pp.146-134 rev.

An eighteenth century hand filled spaces before 13 (volume reversed) with minuets, marches, etc. for treble instrument.

Upright folio. Ruling, 10 5-lined staves with black marginal ruling.